

MAR 3 1922

The Classical Weekly

Published weekly, on Mondays, except in weeks in which there is a legal or a School holiday, from October 1 to May 31, at Barnard College, New York City. Subscription price, \$2.00 per volume.

Entered as second-class matter November 18, 1907, at the Post Office, New York, N. Y., under the Act of Congress of March 3, 1879.

Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized on June 28, 1918.

Vol. XV, No. 15

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WHOLE No. 411

PRESIDENT BUTLER ON PRESENT-DAY EDUCATION

(Continued from page 106)

President Butler next pays his respects (27-29) to the study of education as carried on—in large degree wrongly, he seems to believe—in our Normal Schools, Colleges, and Universities. In this study of education he finds trouble, because

... there is too much study of the wrong thing and too little of the right thing.

What really should be studied by those who are preparing themselves to teach and to direct the work of education is the aim of the educational process, its most useful subject-matter, its philosophic basis and the history of its development. Very little time should be spent upon methods of teaching. Methods of teaching are purely personal and are the effective application by an individual of the controlling principles upon which his work is based. Excessive devotion to the study of method quickly develops an educational self-consciousness that is destructive either of true effectiveness or of a correct relationship between teacher and taught. Given the possession of sound principles of education, the teacher should then be left with the least possible direction to give full expression to his own personality in his method of teaching.

Probably history was never better taught to college students than by Francis Lieber . . . This admirable method of teaching was quite peculiar to Professor Lieber. . . Perhaps no one else could imitate it and gain equal success . . .

Similarly, Theodore W. Dwight taught law to a generation of grateful students by a method entirely his own. Every attempt to imitate it failed because that method was solely a reflection of Professor Dwight's own remarkable personality.

The too intense study of method in education will quickly sterilize the whole teaching process. It is partly through the exaltation and exaggeration of method that present-day education in elementary and secondary schools has become so wasteful and so inefficient. The one sound basis for effective method in teaching is a thorough understanding of the subject-matter to be taught. Education cannot dispense with scholarship.

President Butler, with his wide and profound knowledge of the history of educational thought and practice, and his mastery of educational 'literature', will be the last man to resent the declaration that the basic ideas of the preceding quotation are not ideas personal to himself alone³. They have been said, in part at least, by teachers of the Classics often in private discussions; they have been said at times by them at their public gatherings, and in their periodicals. I have myself tried to say something of this sort,

in an editorial, *A Campaign for the Classics*, *THE CLASSICAL WEEKLY* 9.97-98, 105-106, 113-114, the main thought of which was that knowledge and personality are the indispensable elements of a good teacher; not a word was said in that discussion about methods of presenting what one knows. I tried it again in *THE CLASSICAL WEEKLY* 11.1-5, 9-13, in an article, *The Teaching of Vergil in Secondary Schools*, in which the stress, virtually at every point, was laid on what the teacher of Vergil ought to study and to know; it was taken for granted that the teacher, if a real man or woman, would, when properly equipped with knowledge of subject-matter, have little difficulty in presenting that subject-matter effectively. I tried again to say it in *THE CLASSICAL WEEKLY* 14.9-11, in an editorial entitled *The CLASSICAL WEEKLY as a 'Practical' Aid to Teachers of the Classics*. But, however much they have thought these things and have said or wished to say them, teachers of the Classics will be the first to admit that what Dr. Butler—the first head of what is now Teachers College—has said on this theme will be more effective than the combined utterances of them all, oft repeated.

How necessary even to many teachers of the Classics Dr. Butler's words are I have had sad occasion, lately, to learn again. A friend told me, recently, of what his sister had said to him about a classical meeting at which there had been presented a paper on Vergil—not a pedagogical paper, but a paper embodying an attempt to view the poem throughout in certain aspects. The lady in question is, for the time, teaching Latin. Neither in this paper on Vergil nor in anything else at this meeting did she find, said her brother, anything to help her in her class-room work. That reminded me of the statement I repeated in *THE CLASSICAL WEEKLY* 14.9, as made to me by a man giving a course for teachers (! ! !) of Latin, that these persons had not been interested in an informational article, dealing, let us say, with the journey of Aeneas, but were always clamoring to know, How would you present this point, or that point, to a class? Can anything be more pitiful than the passion to learn how to present, to others, what one does not know, and has no desire to know?

Such thoughts as these come home with special force to one who combines with editorial functions the task of making programmes for classical meetings. He hears again and again the cry for something 'practical'. In so far as he ever gets a concrete suggestion as to what is meant in this cry by the word 'practical', the suggestion has to do, always, among those who raise the cry, with making the presentation in the class-room 'vital'; it never has to do with the enlarge-

³In *School and Society*, May 18, 1918 (7.571-580), there was an article entitled *The Teaching of the History of Education in Normal Schools*, by J. H. Stoutemeyer, of Kearney, Nebraska, in which such teaching was vigorously condemned.

ment of knowledge, the widening of vision, the enrichment of self.

Dr. Butler's words, cited above, lead me to express once more my personal creed, as editor, as maker of programmes, as individual who would fain be true scholar and real teacher.

Can we make our programmes and our periodicals 'vital' by articles about method? I answer, emphatically, No. Methods are, as Dr. Butler says, in large degree personal; they depend on the peculiar combinations of qualities that go to make up the individuals practising the methods. This is not to deny that much can be learned by a real man or a real woman, through a consideration of what others have done and are doing in presenting a given subject, once the real man or the real woman, besides knowing the subject, knows the basic principles of education, its history, and its aim, to recur to Dr. Butler's pronouncements. But all the study in the world of other persons' methods by a person without personality (may the accidental oxymoron be forgiven!) or without knowledge of subject-matter will be without avail. Not many years ago I had occasion to ask a friend connected with a large publishing house what was the matter with the Classics in a certain School in a large town (I had heard rumors of difficulty there). His answer was that so-so-so, full of enthusiasm, but without the requisite knowledge, had sought to bring about the millenium in the teaching of Latin by introducing the Direct Method. Here was the verdict of one who, at least, stood outside the direct line of fire in this once ardent controversy—a controversy which, as it chanced to be conducted in this country, dealt with method largely to the exclusion of knowledge. So far as the whole discussion did good, it did good, in my judgment, because it taught some, at least, that knowledge is essential to sound teaching, by any method.

But, assuming that much profit is indeed to be gained from papers on method, on class-room devices, it is to be said that there is, in print, already in this country an immense deal of material of that sort. It is all easily accessible. Any one who thinks about it, seriously, for a moment will know where to look for it. Why should it be perpetually reprinted? What a bore such reprinting is to those who really have profited by it, and what a worse bore to those who have never needed it, or have had little need for it! If it be rejoined that we are constantly confronted with a new crop of teachers, the obvious reply is that there ought to be available, for such teachers, a bibliography of this material, to which they can be referred.

I should myself regard as a wonder of wonders the teacher of Latin who could say much (if anything) that is new about ways to present subject-matter in the class-room. On the other hand, there is endless opportunity to present new material for teachers who seek to enlarge their knowledge, widen their vision, broaden and deepen their sympathies, as a means of making *themselves* more vital, and so more competent to present, in vital fashion, the constantly expanding stock of their knowledge.

I shall make here two more observations. I am very glad, indeed, that the Committee on the Position of the Classics in the Educational System of the British Empire stressed the importance to teachers of Latin of a knowledge of Greek (see *THE CLASSICAL WEEKLY* 15.8). How can any one hope to teach Latin rightly without a knowledge of Greek? Teachers of Latin need that knowledge, not that they may cite Greek words, or even passages from Greek authors, to their pupils, but for their own enrichment, their own vitalizing, and their own socializing (if I may in one sentence use two awful words).

I quote next the substance of what I said the other day to members of a Graduate Course in Latin, mostly teachers. If, in a given College or University, there should be given, at the same hour, by the best possible teachers—without possibility of change of hours of either course—a course in Plautus and a course in Aeneid 1-6 or in the Orations of Cicero Commonly Read in Schools, the teacher ought without hesitation to choose the course in Plautus rather than the course in Vergil or that in Cicero. Abstractly, as a general observation, I declare it to be my positive conviction that to the person really capable of growth any course dealing with things outside one's daily tasks will the more surely minister to his enrichment. I read the other day some one's fine statement that it matters not what one studies, so long as he meets enough persons who study other things. So far as my specific illustration goes, it may be that my own interest in Plautus and in Roman comedy lead me to attach undue importance to the idea that, through the study of Plautus, the teacher of Vergil and Cicero would most effectively get that mastery of the language which one must have as an indispensable prerequisite to the study of any part of Latin literature as literature.

But that is a detail. What I really wish to say, with the utmost possible force, is that knowledge and personality to me sum up the major part of the whole matter of teaching. Method is largely personal, as Dr. Butler says.

(To be concluded)

C. K.

SOME VERGILIAN PROBLEMS AND RECENT VERGILIAN LITERATURE, CIRCA 1896-1920

(Concluded from page 116)

- Fowler, W. Warde: Aeneas at the Site of Rome. Observations on Aeneid VIII (Oxford, Basil Blackwell, 1917. Pp. 128).
- Fowler, W. Warde: Virgil's 'Gathering of the Clans'. Observations on Aeneid VII, 601-817² (*Ibidem*, 1918. Pp. 98).
- Fowler, W. Warde: The Death of Turnus. Observations on the Twelfth Book of the Aeneid (*Ibidem*, 1919. Pp. 158).

These three volumes, with their learned exegesis, the result of a life's labor of love, will rightly be recognized as symptomatic of the twentieth century's return to a deep appreciation of Vergil. Vergil's unchallenged

supremacy in the eighteenth century was rudely shaken by the criticism of the nineteenth, from which in the twentieth century, in turn, a juster estimate of Vergil is emerging. Dr. Fowler's *Aeneas At the Site of Rome* is an altogether charming volume which should have the salutary effect of drawing teachers of Vergil beyond the first few books. Sellar and many others have had the chilling habit of constantly comparing Vergil with Homer²⁶, but Book 8 should tend to correct this mode of thought. While in Books 2 and 4 Vergil had adequately treated the imperial cities of Troy and Carthage, Book 8 was reserved for the greater Rome. With his splendid sense of futurity, Vergil gazes from the primitive settlement of Evander to the conquest of Cleopatra and her Eastern hordes by Augustus, the incarnation of a finer Western civilization. Folk-lore and history are woven together in a gorgeous tapestry, and nowhere else is Vergil a finer moralist, profoundly moving Englishmen from Dryden to Fowler (in *Aeneas at the Site of Rome*). Our teachers need this volume by Dr. Fowler, and should be led from Vergil's description of prehistoric Rome to the Piranesi engravings of the Roman Forum as the Campo Vaccino, to learn, once and for all, the cruelty of history through neglect of righteousness. If no other work is accessible, Dr. Fowler's volume will also suggest the origins of the Trojan race as a branch of the Phrygian stock. No brief review can do justice to the endless suggestiveness of this volume (for a review of it, and of Dr. Fowler's *The Death of Turnus*, by Professor John C. Rolfe, see *THE CLASSICAL WEEKLY* 13, 197-198).

Of these three volumes, with their wealth of commentary, literary, historical, geographical, religious, and archaeological, entirely free from pedantry, it may well be said that intuition has equipped the scholar with a fine reasonableness which ought to exert a great influence on the next generation of Vergilian students. It is to be hoped that they at least will go all the way to the touching symbolic duel with which the *Aeneid* closes. Fowler and Mackail agree that Books 6 and 12 are the greatest of the *Aeneid*. Compare Fowler, *The Death of Turnus*, 152:

In the whole range of poetry there is nothing, I think, outside *Paradise Lost* and the *Divina Commedia*, so grand as this conclusion to the great poem. Homer is here, Lucretius is here, others, perhaps, that we know not of; Virgil calls in their aid to inspire him, to raise him to the highest level of which ancient poetry was capable.

In the following sketch, preceding the discussion of Vergil's influence upon subsequent thought, I shall endeavor to suggest the present trend of Vergilian studies of the past 25 years, touching many other problems and aspects of Vergil's life and works. This outline will include references to larger works and

shorter studies that appear to be typical of the present attitude of scholarship, which essays to explore every nook and corner of Vergil's life and thought. This work on the whole is far from being Alexandrian in character. That is, it does not aim merely at an inventory of established facts; rather, with the scientific impulse of the age is combined a penetrating investigation into the significance of facts and fiction alike. The result is a preparation for a new stage of Vergilian scholarship which should culminate in a new *Conington*. If this task be too great for a single hand, American wealth could with eternal credit to itself subsidize a syndicate of American scholars, who would do for the twentieth century what was achieved through Heyne and Conington for earlier epochs. The brilliant essay of Mackail²⁷ shows the scope of such work, sufficient to inspire a whole generation.

Yeames, H. H.: *On Teaching Virgil*, *The School Review* 20(1912), 1-26.

Knapp, Charles: *The Scansion of Vergil and the Schools*, *THE CLASSICAL WEEKLY* 3(1909), 2-5, 10-13, 46; *The Teaching of Vergil in Secondary Schools*, *THE CLASSICAL WEEKLY* 11(1917), 1-5, 9-13; *Dr. Dutton's Reflections on Re-reading Vergil*, *THE CLASSICAL WEEKLY* 11(1917), 57-58, 65-66.

Johnston, Harold W.: *The Teaching of Vergil in High Schools* (Scott, Foresman and Company, Chicago, 1914).

Miller, F. J.: *The Topical Method in the Study of Vergil*, *The Classical Journal* 3(1908), 141-149.

Professor Miller suggests a considerable number of themes for students' papers, by which the study and the teaching of Vergil may become more effective. Professor Yeames's illuminating essay should be read by all teachers, for giving a brief orientation in the significance of Vergil as one of the great *foci* of culture of the world's literature. Professor Johnston's study is concerned with the teaching of versification. Professor Knapp's editorials and articles will be read with much profit; they discuss a number of problems, and works on Vergil.

D'Ooge, B. L.: *The Journey of Aeneas*, *The Classical Journal* 4(1908), 3-12.

Carcopino, J.: *Vergile et les Origines d'Ostie* (Paris, Boccard, 1919. Pp. 818. For a review of this book, by Professor Lily R. Taylor, see *American Journal of Philology* 41[1920], 396-400.

Haight, Elizabeth H.: *Cumae in Legend and History*, *The Classical Journal* 13(1918), 565-578.

De Witt, N. W.: *The Dido Episode in the Aeneid of Vergil* (Toronto, William Briggs, 1907); *The Dido Episode as a Tragedy*, *The Classical Journal* 2(1907), 283-288.

Rand, E. K.: *Virgil and the Drama*, *The Classical Journal* 4(1908), 22-33.

Miller, F. J.: *Two Dramatizations from Vergil: I Dido; II The Fall of Troy*. Arranged and Trans-

²⁷Mackail, J. W.: *Virgil and Roman Studies*, *The Journal of Roman Studies* 3 (1913), 1-24.

²⁶Compare Voltaire's famous dictum: "Homère a fait Virgile, dit-on; et cela est, c'est sans doute son plus bel ouvrage". For a critical study, see Tolkein, J.: *Homer Und die Römische Poesie* (Dietrich, Leipzig, 1900). Compare, also, De Witt, N. W.: *The Arrow of Aeneas*, *American Journal of Philology* 41 (1920), 369-378, for an instance of Vergilian independence.

lated into English Verse (University of Chicago Press, 1908). On this book see THE CLASSICAL WEEKLY 8.170.

Conway, R. S.: The Place of Dido in History, The Quarterly Review, July, 1920, 73-88.

Fairclough, H. R.: Vergil's Relations to Graeco-Roman Art, The Classical Journal 2(1906), 59-68.

Duckett, Eleanor S.: The Influence of Alexandrian Poetry Upon the Aeneid, The Classical Journal 11(1916), 333-347.

Professor D'Ooge concludes that Vergil was little acquainted with countries outside his own—except Sicily—and that the detailed geographical descriptions of countries other than Italy and Sicily are usually paraphrased from Homer. Miss Haight's paper is charming and instructive. Professor De Witt analyzes the form of Aeneid 4, and finds that it conforms more to the tragic than to the epic model. Professor Conway's paper is a brilliant discussion of woman and her relation to public duty. Professor Fairclough points out the real and the possible relations between Vergil's descriptions and extant works of art. Miss Duckett's paper is of value for teachers; even more so is her elaborated study, Hellenistic Influence on the Aeneid (Smith College Classical Studies, No. 1, published in 1920). The contrast between the self-consciousness and sophistication of the Alexandrian Age and the spontaneity of the Homeric has often been drawn; teachers should recognize, in Vergil's work, the two sets of influences.

Heinze, R.: Virgils Epische Technik³ (Teubner, Leipzig, 1915. Pp. 487).

Scott, John A.: Similes in Homer and in Virgil, The Classical Journal 13(1918), 687.

Norden, Eduard: Ennius und Vergilius: Kriegsbilder aus Roms Grosser Zeit (Teubner, Leipzig, 1915. Pp. 176).

Geikie, Sir Archibald: The Love of Nature Among the Romans During the Later Decades of the Republic and the First Century of the Empire (London, John Murray, 1912. Pp. xi + 394)²⁸.

Heinze's book is a great storehouse; it is indispensable for any detailed study of the growth of the story of the Aeneid, and of the form of the Vergilian epic. For a review of the first edition of the book, by Professor G. J. Laing, see American Journal of Philology 26(1905), 330-342. Professor Scott claims that Vergil makes free use of similes in fighting scenes, but used them sparingly in scenes of travel and adventure. In this respect the Aeneid corresponds to the Iliad and the Odyssey. Norden's stimulating volume, despite the reservations one must make, brings into a new light the relation of Vergil to Ennius;

Norden believes that Vergil made his main approach to Homer through Ennius.

Frank, Tenney: Fortunatus Et Ille, The Classical Journal 11(1916), 482-494.

Professor Frank discusses the question of the ancient Roman's reaction to his natural environment, and makes the very good point that Greek myths had checked the animistic instinct, and that Greek rationalism had killed all vital appreciation of mythology, so that much of the imagery of later English poetry was rendered an impossibility for the Roman poets. This does not exclude the truth that an intense love of nature existed among the Romans.

The instinct of animism did not, however, die in Roman life through the operation of alien forces of a highly complex mythology and philosophy, but continued to exist in religious and poetic feeling. The mystery and the divinity of nature were not dispelled for Lucretius or for Vergil; the Universal Mind prevails in the Aeneid and in the Georgics with all the force that a combined animism and philosophy could lend.

Royds, T. F.: The Beasts, Birds and Bees of Virgil. A Naturalist's Handbook to the Georgics² (Oxford, B. H. Blackwell, 1918. Pp. xviii + 107).

I know of no work in English that treats the contents of the Georgics in all their aspects more fully or more satisfactorily than this volume. Vergil's sources and the literature of the subject are treated with judgment; the full discussion of all subjects exhibits both sound learning and singular charm. Though the book does not profess to be a complete commentary, it is invaluable to the scholar, and should prove a revelation to others. To students of agriculture to-day Mr. Royds's book and the Latin poem are both indispensable. The picture of bee-life is truly fascinating. Vergil's combination of uncertain scientific knowledge with a deeply religious, philosophical comprehension of the functioning of the bee in nature is discussed with dignity and sympathy.

Martin, E. W.: The Birds of the Latin Poets (Stanford University Publications, 1914. Pp. 260).

Sargeaunt, John: The Trees, Shrubs and Plants of Virgil (Oxford, B. H. Blackwell, 1919. Pp. 149).

Pichon, René: Magic in the Fourth Book of the Aeneid, Revue de Philologie 33(1909), 247-254²⁹.

Hirst, M. E.: The Gates of Virgil's Underworld: A Reminiscence of Lucretius, The Classical Review 26(1912), 82-83.

Mac Innes, John: The Conception of *Fata* in the Aeneid, The Classical Review 24(1910), 169-174.

For a review of Professor Martin's book, by Professor W. B. McDaniel, see THE CLASSICAL WEEKLY 10.143-144. Mr. Sargeaunt's book is a masterly catalogue, full of interest and humor. M. Pichon discusses the Dido tradition and the underlying reasons for the magic scene in Vergil. Miss Hirst points out that Vergil made Aeneas enter the Under-

²⁸A notice of part of this book, by Professor Knapp, appeared in THE CLASSICAL WEEKLY 14(1920), 49-51, 57-59. This will be of much service. In this connection I would refer also to Root, Mabel V.: Vergil and Nature, THE CLASSICAL WEEKLY 10(1917), 194-198; and Hardie, W. R.: Lectures on Classical Subjects (Macmillan, 1903). In Mr. Hardie's book see Chapter I, 1-35. The Peeling for Nature in the Greek and Roman Poets.—See also Allen, Katharine: Nature in the Poetry of the Roman Republic (Bulletin of the University of Wisconsin, No. 28, May, 1899).

²⁹Tavener, Eugene: Studies in Magic From Latin Literature (Columbia University Press, 1916), will also be of service in this connection.

world and leave it by the gate of unreality. "Is it, perhaps, Virgil's way of hinting that to him this lower-world of gloom and torture was also mere legend?" Students of the Aeneid must know something of Stoicism in order to understand Mr. Mac Innes's problem and its contradictions. Stoic determinism is not without its exceptions to rule. Mr. Mac Innes opposes those critics who identify, as Heinze does, the Fata with the will of Jupiter; in so doing, he holds, they allow too great a measure of spirituality to the god.

Raper, R. W.: Marones: Virgil as Priest of Apollo, *The Classical Review* 27(1913), 13-21.

Norlin, George: The Doctrines of the Orphic Mysteries, With Special Reference to the Words of Anchises in Virgil's Sixth Aeneid, *The Classical Journal* 3 (1908), 91-99.

Fowler, W. Warde: The Religious Experience of the Roman People (Macmillan, 1911. Pp. 501).

Mac Innes, John: The Use of 'Italus' and 'Romanus' in Latin Literature, With Special Reference to Virgil, *The Classical Review* 26(1912), 5-8.

Mackail, J. W.: Virgil's Use of the Word 'Ingens', *The Classical Review* 26(1912), 251-254.

Hurlbut, S. A.: A Roman 'Hall of Fame', *THE CLASSICAL WEEKLY* 13(1920), 162-168.

McCartney, Eugene S.: Marginalia From Virgil, *THE CLASSICAL WEEKLY* 13(1920), 217-221.

McCartney, Eugene S.: An Animal Weather Bureau, *THE CLASSICAL WEEKLY* 14(1921), 89-93, 97-100.

Wetmore, M. N.: Index Verborum Vergilianus (Yale University Press, 1911. Pp. viii + 554).

Mr. Raper's highly imaginative paper seeks to establish a relationship between Virgil and Maron, the priest of Apollo in *Odyssey* 9.196, and to explain Virgil's devotion to Apollo on the basis of hereditary enthusiasm. Such speculation is apt to carry us far afield in imagination concerning Virgil's predispositions and instincts. This is shown clearly by Fowler, W. Warde: Virgil, Priest of Apollo, *The Classical Review* 27(1913), 85-87. If Mr. Raper's point be well taken, his paper throws a new light on the Aeneid as the story of another chosen, outcast people. In Dr. Fowler's book, *The Religious Experience of the Roman People*, there is a chapter, numbered XVIII, on pages 403-427, dealing with Religious Feeling in the Poems of Virgil. Of the problem discussed by Mr. Mac Innes all teachers of Virgil should be aware; to appreciate it fully they should read especially Aeneid 7 and the Georgics. Mr. Hurlbut's paper is an interesting study of the review of the heroes in Aeneid 6, whose future greatness Anchises explains to Aeneas. Mr. Hurlbut would connect this description with the statues of the heroes of Rome set up by Augustus in his Forum. Professor Wetmore's book furnishes a complete word-index for the Eclogues, the Georgics, the Aeneid, and the Appendix Vergiliana, on the basis of Ribbeck's text (1895). Variant readings of many other editions are also recorded. For a review of the book, by Professor Knapp, see *THE*

CLASSICAL WEEKLY 6.101-103, 109-111. Professor Mc Cartney's paper, *An Animal Weather Bureau*, is a most interesting discussion of certain aspects of the Georgics.

The influence of Virgil upon poetry and thought subsequent to his own lifetime opens vistas which it is the function of this paper to suggest rather than to explore. To mention only in passing the well-known works of Tunison, Comparetti, and Smith³⁰, I would refer more particularly to Miss Nitchie's recent and valuable book³¹, which is a "faithful chronicle of the perverse interpretations, romantic distortions, superficial imitations, scholarly reconstructions, sympathetic appreciations" of Virgil, in the history of English letters. Tennyson's magnificent salute to Virgil clearly marks the difference in the Zeitgeist of the two ages, the critical versus the creative. In the charming essay of Professor Garrod³², we find not only a brief historical exposition of Vergilian criticism and appreciation, but also an analysis of the reasons for changing attitudes towards the Roman poet and his work. For an understanding of Virgil it is of the utmost importance to bear in mind the conflicts and the hesitations. These affect Virgil's delineation of characters, human and divine, and explain Virgil's interpretation of fate and of Rome's mission. These are easily regarded as defects of the scholar-poet, and have often been charged against him. But the so-called 'defects' are defects only in the minds of men burdened with unimaginative erudition and given to pedantic criticism. The humanism of Virgil, the reverent memories, the pious unbelief forever carry the poet over the danger line of failure and convert the catastrophe into universal triumph. The Hamlet-like detachment of Aeneas is the fundamental characteristic of Virgil's art, which is vitalized and ennobled by its emancipation from the narrower orthodoxies of patriotism and religion³³. We have, I believe, finally and securely gained the touchstone of wise criticism and the criterion by which to judge the false. Virgil is sanctified, as are "all those who, in fire or darkness, see and know for their own and throw themselves with frustrated longing upon something that is of another and nobler and purer world" (Garrod, 166).

We have a further glimpse of the shade of Aeneas, wandering through the course of centuries, in an

³⁰Tunison, J. S.: *Master Virgil. The Author of the Aeneid, As He Seemed in the Middle Ages* (Cincinnati, Robert Clarke and Co., 1890. Unhappily, this book is obtainable only in second-hand copies, if at all).—Comparetti, D.: *Virgil in the Middle Ages* (a translation by E. F. M. Benecke: New York, The Macmillan Company; London, Sonnenschein, 1895).—Smith, Kirby Flower: *The Later Tradition of Virgil*, *THE CLASSICAL WEEKLY* 9(1916), 178-182, 185-188. By his magic touch, Professor Smith gave a new meaning to a familiar story.

³¹Nitchie, Elizabeth: *Virgil and the English Poets* (Columbia University Press, 1919). For a review of this book, by Professor M. B. Ogle, see *THE CLASSICAL WEEKLY* 14.25-29.—Note also Sills, K. C. M.: *Virgil in the Age of Elizabeth*, *The Classical Journal* 6(1910), 123-131.

³²Garrod, H. W.: Essay, on Virgil, pages 146-166, in Gordon, G. S.: *English Literature and the Classics* (Oxford University Press, 1912).

³³The truth of this was recognized, in part, by Tacitus, *Dialogus* 13.1-2: *Ac ne fortunam quidem vatium et illud felix contubernium comparare timerim cum inquieta et anxia oratorum vita. Licet illos certamina et pericula sua ad consulatus evexerint, malo securum et quietum Vergilii secessum, in quo tamen neque apud divum Augustum gratia caruit neque apud populum Romanum notitia. Testes Augusti epistolae, testis ipse populus, qui auditus in theatro Vergilii versibus surrexit universus et forte praesentem spectantemque Vergilium veneratus est sic quasi Augustum.*

altogether excellent paper characterized by a pragmatic simplicity and directness, entitled *The Messianic Prophecy in Vergil's Fourth Eclogue*, by Miss Ella Bourne, in *The Classical Journal* 11(1916), 390-400. In this paper the reactions of Churchmen, scholars, and poets are conveniently summarized. In a scholarly essay, Professor Stuart³⁴ demonstrates Petrarch's knowledge of the life of Vergil. Professor Mustard³⁵ is in a field peculiarly his own when he essays the subject of Vergil's Georgics and the British Poets, because, since the days of his *Classical Echoes* in Tennyson, we have all come to associate his name with the vitality and the permanence of ancient literary expression as reflected in later poets.

Through the medium of translations Vergil's influence is further reflected. Hence some reference to recent translations of Vergil and some comments upon them will fittingly close this paper. I could scarce make a better beginning than by referring to Professor Tyrrell's essay, on *Translations of Vergil*³⁶. Here we find a masterly criticism of the art of Conington, William Morris, Canon Thornhill, Lord Justice Sir Charles Bowen. Since the days of the "lawlessly splendid and over-mannered" Dryden and the earlier days of Gavin Douglas, many have been beguiled into an endeavor to reproduce Vergil in their native tongues³⁷. I confess my preference for the version of Theodore C. Williams³⁸, to whose Preface, introducing the translation, Professor G. H. Palmer pays the high tribute of declaring it to be one of the most illuminating of short criticisms in existence. Future translators should take to heart the principles that guided Williams—lucidity, swiftness of motion, truthfulness, aversion to the commonplace, and a practice of making the phrase, rather than the single word, his starting-point. The result is an English classic comparable to Bryant's *Iliad* and Palmer's *Odyssey*. It is not so much literalness as the true spirit of the original that we crave. In Williams's translation the introduction, through an English phrase, of ideas not appearing in the Latin rarely, if ever, violates his supreme law, that of truthfulness. In this rendering numerous passages of great

beauty will win admirers to Vergil who may never follow him in the original.

UNIVERSITY OF PENNSYLVANIA GEORGE DEPUE HADZSITS

REVIEWS

Hellenistic Sculpture. By Guy Dickins. With a Preface by Percy Gardner. Oxford: at the Clarendon Press (1920). Pp. xiv + 99. Plates, with 53 Figures. \$8.00.

This is a kind of memorial volume to the brilliant young British archaeologist, Guy Dickins, who was killed in the battle of the Somme, in July, 1916. His published works in the field of Greek history, exploration, excavation, and sculpture are summarized in an Appendix by Professor Percy Gardner, who also writes an appreciative Preface. Dickins was especially interested in Hellenistic sculpture and, ever since his studies on Damophon, and his restoration of Damophon's Lycosura group, a restoration which was subsequently confirmed in a remarkable way by a bronze coin of Julia Domna, he had devoted many years to this period, which he intended to make his specialty. He had already written some chapters (The School of Pergamon, The School of Alexandria, The Rhodian School, The Mainland Schools During the Hellenistic Age, Greco-Roman Sculpture) as a brief sketch, foreshadowing some of the theories which he intended to work out. These are now published by his widow. Dickins was a scholar of cool judgment and sound sense, and distinctly original, so that the student of Greek sculpture will find many important suggestions in this small volume, for which unfortunately the exorbitant price of eight dollars is asked. Another unfortunate thing is that Professor Percy Gardner or some other archaeologist did not revise the manuscript thoroughly and perhaps document it with more references, for surely Dickins himself would never have allowed certain statements in it to stand. We read (12) that in the Pergamum frieze we have probably the first appearance in sculpture of the serpent feet of the giant. There are earlier examples in sculpture from Corinth (*American Journal of Archaeology* 13[1909], 319-321), and the idea of a monster with serpent feet existed in earlier Greek art, especially on vases. The splendid negro head in Berlin is said (28) to be of undoubted Alexandrian origin, although it must be at least as late as the second century A. D. Graindor, in *Bulletin de Correspondance Hellénique*, 39(1915), 402 ff., dates it in the third century. The bronze athlete at Vienna (from Ephesus) is said (34) to belong to a later development of the Scopaeic School, a statement scarcely intelligible to those who would derive the type from Daedalus. The resting Hermes in Naples is said (38) to stand in close connection with the Praying Boy in Berlin, but there is no similarity; nor are the Jason and the Borghese Warrior contemporaneous (40). I know of no archaeologist who does not date Agasias of Ephesus in the first century B. C., or at least at the end of the second, but we read

³⁴Stuart, Duane Reed: *The Sources and the Extent of Petrarch's Knowledge of the Life of Vergil*, *Classical Philology* 12(1917), 305-404.

³⁵Mustard, W. P.: *Virgil's Georgics and the British Poets*, *American Journal of Philology* 29(1908), 1-32. Compare, also, by the same author, *Tasso's Debt to Vergil*, *THE CLASSICAL WEEKLY* 13(1920), 115-120.

³⁶In Miss Nitchie's book, *Vergil and the English Poets*, 236-243, appears a list of translations of Vergil into English. Of the translations of the *Aeneid* mentioned there, the following, at the least, should be known to all: Conington, John (1886; most readily obtainable now in an edition by Professor and Mrs. F. G. Allinson, published by Scott, Foresman and Company, Chicago, 1916); Morris, William (1875); Taylor, E. Fairfax (1907); Jackson, John (1908); Mackail, J. W. (1908). I should like to add the following: Royds, T. P.: *The Eclogues and Georgics of Virgil* (Everyman's Library, Dutton, New York, 1907); Fairclough, H. R. (two volumes, in the Loeb Classical Library, 1916-1918); Mackail, J. W.: *The Eclogues and Georgics of Virgil* (Pocket Library, New York, Longmans, Green and Company, 1915); Way, A. S.: *The Georgics* (Macmillan, 1912).

³⁷Tyrrell, R. Y.: *Latin Poetry* (Houghton Mifflin Company, Boston, 1895). See pages 295-319.

³⁸Williams, T. C.: *The Aeneid of Virgil*. Translated into English Verse (Houghton Mifflin Company, Boston, 1908).—Williams, T. C.: *The Georgics and Eclogues of Virgil* (Harvard University Press, 1915). For a review of the latter book, by Professor W. P. Woodman, see *THE CLASSICAL WEEKLY* 10.183-184.

(40) that the Borghese warrior is by "an artist whom we can date with some degree of certainty in the middle of the third century". On page 59 it is said that the great monument of Euboulides was outside the Dipylon Gate, but considerable fragments of it have been recovered well within that gate. On page 61 the 'Theseus' of the East pediment of the Parthenon is said to be in the West pediment. On page 77 it is said that the drapery of the Neo-Attic sculptures is based on that of the late fifth-century Attic school, but it is rather the early fifth-century Attic sculpture that is imitated. One of the most surprising statements is that the Greek excluded animals from his art and that no Greek artist paid any attention to any animal save the horse (86). Myron was famous for his heifer (it is mentioned in more than a score of epigrams [Anthologia Palatina 9.713-742]; compare Dr. T. L. Shear, *THE CLASSICAL WEEKLY* 1.61); Lysippus was famous for his dog; and many other cases could be cited. The vase-painters and other painters were very fond of animal designs, and many animals were represented in sculpture (compare Miss Eleanor Rambo, *Lions in Greek Art* [a Bryn Mawr Dissertation, 1920]; Miss Helen M. Johnson, *The Portrayal of the Dog on Greek Vases*, *THE CLASSICAL WEEKLY* 12.209-213; Orth, *Der Hund im Altertum*; Morin-Jean, *Le Dessin des Animaux en Grèce*; Collignon, *Les Statues Funéraires dans l'Art Grec*, 226-242; Conze, *Attische Grabreliefs*, Pls. 161, 194, etc.).

However, the book even in its unfinished state is one of the best on Hellenistic sculpture, certainly the best in English. Let me cite one or two examples where Dickins differs from the usual statements with regard to famous statues. He surely is wrong when he will not allow the attributing of the Herculaneum figure in Dresden to the Lysippic School (38), but his analysis of the styles of drapery in the Hellenistic age is most illuminating (38-46). Nor can we agree that the Agias is an Attic version of a Lysippic ideal (56). With regard to the Victory of Samothrace we read (46-47)

Coins of Demetrios show a trumpet-blowing Victory on the prow of a ship in an attitude closely resembling the Louvre statue. But the statue has no connection with the coin, for a detailed study of the neck and fragments of the right shoulder reveals the impossibility of the trumpet-blowing attitude. The right hand and arm are raised high and backwards, probably with a victor's wreath. Moreover, the coin has a low girdle and no cloak, the statue the high third-century girdle and a great flapping mantle. The type is not so rare as might be expected. We have it in small bronzes, and we have it also *in situ* on a votive statue in Rhodes. The Victory of Samothrace is a later version of the statue possibly erected by Demetrios. . . . It is not a standing figure, but a Victory who is just alighting after flight, and it should therefore be tilted farther forward. . . . It shows just that scientific naturalism which we have noticed in the anatomy of the athletic figures, and just that tendency to miss the perfect whole by an over-anxious care for detail. The date for such work is 250 and not 300 B. C.

There should be a reference, however, to Hatzfeld's important article in the *Revue Archéologique* 15(1910),

132-138, where a base with Greek letters on it is connected with the statue, showing that a Rhodian dedicated it or made it. Hatzfeld thinks that Demetrios had nothing whatsoever to do with the Victory of Samothrace.

Speaking of the Aphrodite of Melos and its somewhat undeserved position as one of the world's masterpieces of sculpture, splendid as it is, Dickins says (65-66):

The style of the statue as well as its technique is clear proof of its date. The attitude of the goddess has no discernible motive. There is no reason why she should be half naked, or why she should twist her body round so violently from the hips. There is no explanation why her drapery should stay up at all in so insecure a position, or why her left foot should be raised higher than her right. But if we compare for a moment the Melian Aphrodite with the Capuan Venus in Naples (Fig. 50), a statue in a nearly identical position, all these points are explained. The Capuan Venus is half naked, because she is admiring her beauty in the mirror of the shield of Ares. She is twisted so as to look at herself in the shield and yet display her body to the spectator—in itself a Hellenistic device. Her drapery is held up, because the shield-edge holds it against her left hip; her foot is raised, because it rests on Ares' helmet and thereby gives better support to the shield. The attitude of the Melian goddess is clumsy and stiff, because it has no motive; that of the Capuan is graceful and effective, because its motive is clear.

Now it is noteworthy that the many examples of this type in our possession are all copies of the Capuan and not of the Melian figure. This is clear from the direction of the drapery folds, which differs in the Melian from all the other figures. The history of the type is thereby made clear. It was an early Hellenistic or late fourth-century statue of the Armed Aphrodite, possibly the cult statue, which appears in identical pose on coins of Corinth. Itself a typical *genre* adaptation of a very early myth, it at once gained favour and was much copied, especially in Roman times. The Melian goddess was a second-century Hellenistic copy, but not a mere copy, rather an adaptation of the earlier prototype to a figure more suitable for Melos itself. Unfortunately the artist was unable to make the pose suit his new scheme properly. We get another adaptation in the Augustan age in the shape of the Victory of Brescia inscribing a roll of the dead on the shield, and finally, in the second century and later, we get a crowd of copies much closer to the original, of which the Capuan Venus is the best.

Some of the sentences in the last chapter are inspiring and give us the secret of the greatness of Greek art as opposed to all succeeding art (83-87).

. . . Neither under the Roman Empire nor during the Renaissance nor in the modern world is art regarded as an essential form of self-expression as natural as conversation or amusement or religion. It is fair to assume that the average modern man regards statues with indifference slightly flavoured with amusement. Nobody would notice the difference if he were living in a town full of statues or in one without any. They satisfy no need in modern existence, and they are mere excrescences on our civilization. Even pictures, which we understand better, are mainly regarded from the point of view of decorative furniture. Art is an embellishment of modern life, not an essential part of it. It is considered a means of pleasure or a means of amusement, not as part of the serious business of life. Even in the Renaissance, where art played a much more important rôle in the life of the

community than it now does, it was still a by-product of man's activity. . . .

. . . Our whole attitude toward art as an 'extra' and an unessential prevents us from appreciating its vital importance to the Greek. A community, whose ideas of art are Hellenic, knows no abrupt distinctions between the useful and the beautiful, because all the objects of its daily life are beautiful of necessity; it knows nothing of good taste, because there is no bad taste to contrast, and we may even find, as in the case of Greece herself, that its words for 'good' and 'evil' are simply 'beautiful' and 'ugly'. . . .

The whole fabric of Greek art goes to pieces when it is brought into contact with a purely utilitarian nation like Rome. It succeeded in humanizing and educating the upper classes, but it had little effect on the mob. Art, therefore, in Rome became means of decorating palaces and not national treasure. . . . Greek art comprises every genuine effort of the artist; every statue which is made with sincere love of beauty and unmixed desire for its attainment is Greek in spirit; every statue, however cunning and ingenious, which is merely frivolous or hypocritical or untrue, is a crime against Hellenism and a sin against the light.

THE JOHNS HOPKINS UNIVERSITY DAVID M. ROBINSON

Greek Grammar for Colleges. By Herbert Weir Smyth. New York: American Book Company (1920). Pp. xvi + 784.

Some sixteen years ago a well-known professor in the University of Göttingen remarked to me, with characteristic bluntness and in a tone of undisguised contempt: 'You American classical scholars publish nothing but School and College editions of Greek and Roman authors, and Grammars'. Whatever justification this reproach may have had in 1905—its unfairness even at that time, however, was apparent—, has since been completely removed by the many notable contributions to classical scholarship which have appeared in recent years in this country. But even my friend at Göttingen would, I dare say, be proud to be the author of two such fine volumes as Professor Smyth's Greek Grammar for Schools and Colleges (see THE CLASSICAL WEEKLY 11.79-80), published in 1918, and his more recent Greek Grammar for Colleges. The former was a book of about the size and scope of Goodwin's Greek Grammar, and, like all of the author's works, was characterized by exact knowledge and flawless accuracy. The latter, which contains practically twice as much material as the former, and, like it, is a model of accurate statement and sound learning, resembles rather Goodwin's two books, Greek Grammar, and Greek Moods and Tenses, and Monro's Homeric Grammar all in one and all brought up to date, with some forty pages devoted to a comprehensive and invaluable discussion of the Particles (pp. 631-671; §§ 2769-3003), and twelve pages of definitions and illustrations of many grammatical and rhetorical figures, thrown in for full measure (pages 671-683, §§ 3004-3048).

Whether there was actual need of such a book is a question which possibly some would choose to raise, but surely no other American scholar now in active service was better qualified than the distinguished Eliot Professor of Greek Literature in Harvard University to prepare a Grammar of this sort. And,

now that the volume has appeared, let us waive this question of need, and hasten rather to express our gratitude to Professor Smyth for gathering conveniently into the pages of a single book all the facts concerning the grammatical structure and usage of classical Greek that the average teacher of Greek ever has occasion to use. I say teacher rather than pupil for the reason that, like the author's Greek Melic Poets, the book is too replete with information for profitable use by the average undergraduate. It is in fact a Grammar for graduate students and teachers, just as the shorter treatise is strictly a Grammar for Colleges, and not for Schools and Colleges.

Like its briefer companion, this new volume is a descriptive grammar of classical literary Greek from Homer to Plato, Demosthenes and Menander. Citations from writers later than these appear not to occur. Homer, the dramatists, the orators, Thucydides, Xenophon, and Plato naturally furnish the majority of the illustrative passages. Every portion of the treatise displays in equal degree thorough scholarship and painstaking care, but of particular interest and importance are the sections already mentioned which deal with particles and with grammatical and rhetorical figures.

In so masterly a work there is naturally little to criticize. Misprints are few and mostly trivial. In § 2757 b, however, it seems to me that a 'not' has dropped out of the translation of οὐκοῦν καλεῖς αὐτὸν καὶ μὴ ἀφήσεις; This is translated by "will you not call him and (will you not) send him away?" This is certainly not the equivalent, as the author states, of "call him and don't send him away". The statement in § 2096 b, is misleading, so far at least as concerns φθάνω:

With a present or imperfect of τυγχάνω, λανθάνω, φθάνω, the (rare) aorist participle refers to an action or state anterior to that of the present or imperfect. Many of the cases of the present of τυγχάνω with the aorist participle are historical presents. . . .

The same statement occurs in the Greek Grammar for Schools and Colleges, § 1295 a. The natural inference is that τυγχάνω differs in this respect from the other two verbs. But, whatever may be true in the case of λανθάνω, the present of φθάνω, at least, when accompanied by the aorist participle, is regularly, if indeed not always, an historical present. The author appears to recognize this fact and virtually states it in another form at the end of § 2096 d. Despite this, however, the statement quoted above is confusing. The two observations should have been combined and harmonized. In § 1800 N. there should be a reference to § 2756 b.

Finally, a book of this character should, in my judgment, contain a much larger amount of bibliographical material than Professor Smyth has chosen to include. The few brief bibliographies appended to certain sections are good, but insufficient. A well selected bibliography aggregating five or even ten pages would have greatly increased the usefulness of this very valuable book—the most complete Greek Grammar ever published in America.

UNIVERSITY OF CALIFORNIA JAMES TURNER ALLEN